

MUSICAL COURIER

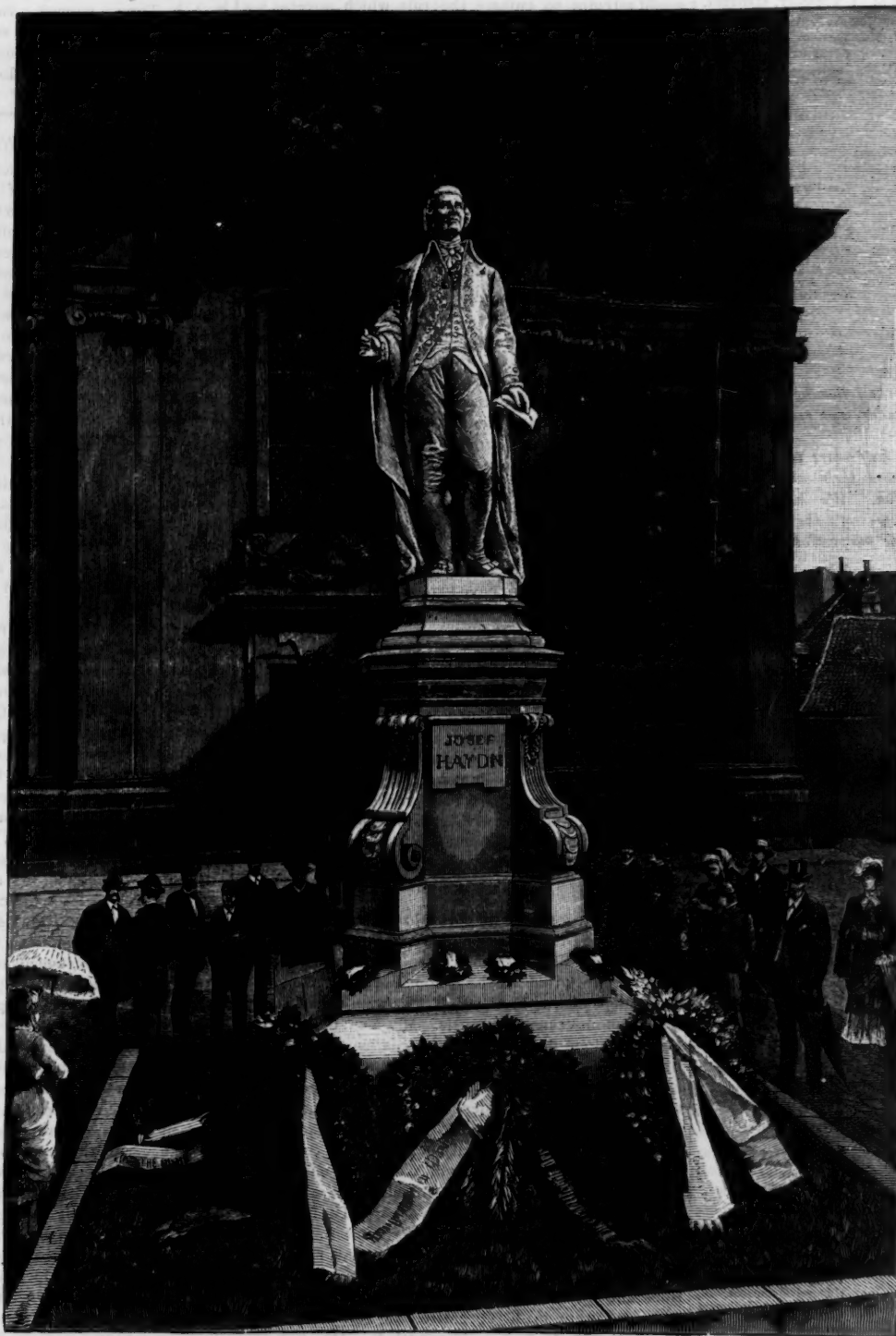
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, AUGUST 24, 1887.

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HAYDN MONUMENT IN VIENNA.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Mme. Fernandez, Dengremonat,
Lotta, Galassi,
Minnie Palmer, Hans Balatka,
Donald, Arbuckle,
Marie Louise Dotti, Liberti,
Geisinger, Ferranti,
Furch-Madi, Anton Rubinstein,
Catherine Lewa, Del Puente,
Zelle de Lussan, Joseffy,
Lianche Roosevelt, Mme. Julia Rive-King,
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Titus d'Ernesti, Louis Blumenberg,
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Frans Lacina, Robert Volkmann,
Heinrich Marschner, Julius Rietz,
Frederick Lax, Max Heinrich,
Nestore Calvano, E. A. Lefebvre,
William Courtney, Ovide Musia,
Josef Staadlger, Anton Udvarti,
Lulu Velling, Alceus Blum,
Mrs. Minnie Richards, Joseph Kogel,
Florence Clinton-Sutro, Dr. Josef Godoy,
Celiza Lavallee, Carlisle Peterluis,
Clarence Eddy, Carl Reiter,
Frans Abt, George Gemunder,
Fannie Bloomfield, Emil Liebling,
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Eugene D. Albert, W. Waugh Lauder,
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William Candidus, Mendelssohn,
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King Ludwig I., A. A. Stanley,
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John F. Luther, Charles Fradel,
John F. Rhodas, Emil Sauer,
Wilhelm Gericke, Jesse Bartlett Davis,
Frank Taft, Dory Burmeister-Petersen,
C. M. Von Weber, Willis Nowell,
Edward Fisher, August Hyllested,

IN spite of many difficulties, some of them of such magnitude that they threatened to kill the enterprise in its inception, the popular concerts at the Madison Square Garden, under the capable direction of Mr. Gustav Hinrichs, have been successfully carried on for a week and a half. During this time the attendance has been steadily large and the satisfaction of the public has found hearty expression nightly. Mr. Hinrichs has catered to the popular taste, but not to the vulgar, in his programs, and the only drawback to complete enjoyment has come from the difficulty in hearing the strings of the band at any considerable distance from the stand. Some of this difficulty, we think, might have been obviated if the circular sounding-board over the band had been varnished instead of kalsomined, and also increased in circumference.

THERE has been considerable comment in professional circles over an alleged effort by Mr. Thomas to embarrass Mr. Hinrichs in the composition of his band by exacting a pledge from his musicians not to play under the direction of any leader in New York except himself. This has been described as "the Thomas boycott." We are loth to believe that Mr. Thomas would attempt to enforce the rule which governs his men during the season (when they are under contract to him by the week) in the summer vacation. It would be a foolish and shortsighted policy thus to interfere with their earnings during the *saïson morte*. Besides there are Thomas men in Mr. Hinrichs's orchestra, and this would indicate either that the pledge was not asked, or was not given by some of the men.

THE police authorities of New York city will find that they are attempting an exceedingly difficult task in trying to differentiate between sacred and secular music. We notice that one of the daily newspaper reporters, in announcing the "sacred" concert at the Madison Square Garden last Sunday evening, praised the program as containing music that was really sacred and not sacred only in name. Then he instanced the overture to Mendelssohn's "Athalia," the "Cujus Animam" from Rossini's "Stabat Mater" and Bach's "Ave Maria." This is very subtle. Mendelssohn's overture derives its sanctity from the fact that it was written to introduce a drama by Racine on a biblical subject; the "Cujus Animam" becomes sacred because when it is sung the words are those of three stanzas of a mediæval hymn, and yet it would sound more appropriate in a secular work, and so excellent an authority as Von Bülow has described Rossini's "Stabat" as an opera in church garments, and the critics have agreed that the description is apposite; finally the "Bach 'Ave Maria,'" so far as it is Bach's at all, is a prelude composed for the clavichord on which Gounod superimposed a melody. Of course all such distinctions are foolish; music, as such, can be no more sacred or secular than it can be moral or immoral, white or black, sweet or sour. It is only association that can give it such a character as the police authorities have affected to see in it on certain occasions. We would like, however, to see their censorship, if they insist on exercising it, confined to the suppression of vulgar music, vulgar in quality as well as association, such as the Boulanger "rot," which musically is an abomination and textually is indecent.

IT is with regret that we notice in the paper which Mr. Frederic Grant Gleason read at the annual meeting of the Illinois Music Teachers' Association he ignored entirely the work that has been done in this city and Boston, independently of the M. T. N. A., in behalf of the American movement in music. Mr. Van der Stucken here has alone done more to popularize the compositions of American writers than all the American concerts of the association, and his deep and abiding interest in the work is evidenced by the fact that he has in contemplation the giving of two or three exclusively American concerts in this city next season. It is work of this kind that tells, not such a sporadic effort as is indicated by the performance of an overture or other single piece by an American once a year. The fact of the matter is that the want of encouragement to American composers is the fault of the concert-givers, not of the public. Let Mr. Thomas perform American compositions and his audiences will be just as large as if his programs were made up entirely of compositions on which the dust of ages has settled. Mr. Van der Stucken not only did a commendable and patriotic thing by devoting his energies to new works and American works, but he did also a shrewd thing. He has profited by it and nobody begrudges him his present position and success, because wisdom, patriotism and

devotion to art-progress were exhibited in the means which he adopted to gain his position.

WHY is there no provision made by the M. T. N. A. to supply the State vice-presidents with a small sum each to pay for the postage and other incidentals that are necessary for correspondence chiefly? Here comes a complaint to us from one of the vice-presidents, one who is anxious to do the best that can be done in his State. He desires credentials as a correspondent for THE MUSICAL COURIER and is big-hearted enough to write: "I have piles of letters before me asking, 'How can I become a member of the M. T. N. A.?' Of course, I shall answer these and pay the postage out of my own pocket-book. That will exhaust the supply I lay aside for opera and concert tickets during the winter."

Here is another evidence of the utter lack of business tact to which we have frequently called attention and which characterizes all the M. T. N. A. meetings. While hours are spent in unnecessary wrangling and so-called parliamentary platitudes, the real, deep and important questions are either laid on the table or lost under it.

Why should any State vice-president be expected to spend more than his time in the interests of the M. T. N. A.? Time is enough. But fatality acts in this case too. When no provision is made to pay vice-presidents for these outlays, the vice-presidents simply do not reply to any inquiries, neither do they make any efforts to develop correspondence.

PRACTICAL ENGLISH OPERA.

A LETTER has been received in this city from Carl Rosa by a friend of that enterprising manager which contains a suggestion that is well worth thinking about. Mr. Rosa says, in effect, that if the American people have learned to appreciate good opera in English, if they want standard modern works well mounted, but not extravagantly, and good singers and actors instead of a big ballet, he would like under certain conditions to bring the company of which he is manager over here. This is, perhaps, a pretty free reading of his letter, but it is based upon a knowledge of Mr. Rosa's ideas on the subject of English opera and familiarity with the performances that he gives to the British public.

We cannot undertake to say what effect, if any, Mr. Rosa's letter will have; but it suggests two or three reflections which have significance with reference to musical progress in America. The first of these reflections is that if under existing circumstances there does not seem to be an opening for the Rosa company in New York, because of the admirable manner in which the Metropolitan institution is performing its duty toward the public and toward the art, Mr. Rosa's proposition might, and ought to, receive serious consideration in Boston. The German opera is a local affair. Their experience two years ago with a two weeks' season in Philadelphia effectually cured the directors of the Metropolitan Opera-House Company of all desire to extend their musical campaign beyond this city. It is possible, of course, as was once before the case, that private enterprise may take the company to other cities; but the performances will never be on the plane of those given on the Metropolitan stage. But even if the German artists should travel, Boston ought to have an operatic organization of its own, or one which those interested in developing its musical culture might, to a certain degree at least, direct.

Mr. Rosa's proposition is much more business-like than that of the American Opera Company, for which considerable propaganda was made in Boston last year. Under that proposition Boston was to contribute to the capital of the American Opera Company and acquire representation in the board of directors (assuming, of course, all the financial liability which that implies). The Boston organization was then to have the privilege of hearing the American Opera Company on agreeing to pay the cost of the performances, plus an additional sum for wear and tear of properties, this sum to be fixed by the manager of the company. All loss was to be assumed by the Boston branch; profits, if any, were to be divided between the branch and the American Opera Company. That any number of practical business men would go into such an arrangement was not to be thought of for a moment, and it is one of the disgraces which the American Opera Company loaded upon itself that it sought and obtained the subscriptions of women on this basis. Mrs. Thurbur's complaint that the auxiliary companies organized in Boston, Chicago and other cities would not bear their share of the losses of the American Opera Company is based upon the simple fact that she could find no body of business men willing to go into such a crack-brained arrangement. We have no interest in helping the English stock company, of

which Mr. Rosa is managing director, to greater prosperity than it is now enjoying, but we would be glad to see opera in the vernacular given in this country with an eye to artistic results and the encouragement of American composers, and we believe that both of these laudable ends would be subserved if Boston were to organize its own season of English opera.

This brings us to the second consideration already suggested in the closing remark of the preceding paragraph. In the first article of the series entitled "A Musical Pilgrimage," which appeared in the *Tribune* last summer, we find these words:

The one criticism which I have heard on the American plan, the one thing which appears inexplicable here (in London), is that thus far the American Opera has devoted itself exclusively to foreign works. Mr. Mackenzie and Mr. A. Goring Thomas, the composers; Mr. Alfred Littleton, of the great publishing house of Novello; Dr. Francis Hueffer, the most eminent and able of English writers on music; Mrs. Carl Rosa and others have spoken to the same purpose on this question. In each case almost the first question has been: "What are the prospects of the American Opera?" The second: "Why does not your American Opera work in a purely national way by bringing out American operas, or at least operas composed to English words?" Mr. Rosa has beaten down all opposition to his English scheme, and is now reaping the reward of his long and faithful adherence to lofty purposes. Within the last few years he has produced, without the aid of the London public—the only public in the United Kingdom who withhold from him the encouragement which he deserves—no fewer than six new operas. To Mr. Rosa, a few days ago, I put the question direct: "What do you hold to be the condition precedent to the successful establishment of a national opera in the United States?" His answer came, without a moment's hesitation: "The encouragement of native composers." Naturally such an answer led to a discussion of the advantages and disadvantages which would result from the adoption of a policy like that suggested, and Mr. Rosa maintained that to give opera composed in the vernacular was an equally sure road to good financial as well as artistic results.

We are sure that Mr. Rosa would give as hearty a welcome to the work of an American as of an English composer, and if his operations could be divided between Great Britain and the United States (a thing that is made possible by the difference in time of the operatic seasons of the respective countries), we feel convinced that the result would be to advance the object for which all patriotic American music lovers are striving. It has often been commented on that Mr. Rosa's company was practically an American company. A few years ago it was almost an Ohio Company, his leading soprano, leading contralto and leading tenor all hailing from that State, and indeed from a small section of the State. This offers another guarantee that American talent would meet with recognition and encouragement at his hands. What have our friends in Boston to say?

A WAGNER SOCIETY IN BOSTON.

MR. WILSON, writing in the *Traveler*, of Boston, manifests a lively interest in the projected Wagner Society of New York, concerning which we spoke at some length last week. He says:

It is a singular coincidence that during the past week the writer should have concluded a correspondence with the secretary of the London branch of the United Richard Wagner Society, which was undertaken with a view to possess himself of some useful facts relative to its plan of organization and operation, which convinced him of the exceeding desirability of organizing a branch society in the United States. In fact a circular of inquiry would have been speeding along ere this is seen in print to New York and beyond, had not the *Tribune* message appeared to say that the very thing he most wished to see accomplished had already been broached. Capital, we say; the best project of a twelvemonth, only make it national, and not local. * * *

The usefulness of a society operating in this country to promote ideas such as are indicated above would be greatly extended should its membership embrace the entire country. Of course those who contribute their presence at its meetings would be for the most part residents of the city where the meetings were held; but the privilege of an alliance with those who are thus active can easily be tendered everyone, wherever they reside, with a resulting and substantial benefit to the promoters of the scheme. New York is the best habitat for the proposed society, and the country is not broad enough to allow the establishment of a similar enterprise in any other city. But the men in Boston who are earnest in their allegiance to the principle which Wagner exemplified should be sought out, as well as those living elsewhere, for the *esprit* of the disciple of Wagner is a felt influence everywhere, and the proposed society will heighten it immensely, while contributions, whether they take the form of assessments or gratuities, are seldom too many.

The New York organization should not be permitted in any way to embarrass Mr. Wilson's efforts in behalf of Boston. We are sure that the relations between societies in New York and Boston having the same aim in view would be in the loveliest degree fraternal and that each would encourage the other in the proposed work of reform. More than this. Such a fraternization would be of the greatest help in breaking down the petty jealousy which, we are sorry to say, has long existed between the two cities, but which is now disappearing. Think of what a beautiful and significant celebration might be held here by the united societies next February, when for the first time in this country "Walküre," "Siegfried" and "Götterdämmerung" will be given in succession. "Tis a consummation devoutly to be wished."

The spirit of the age must by this time have sufficiently mellowed Boston conservatism to make the organization of a Wagner Society there a possibility. But how such a proceeding would make Ben Woolf tear his hair! Mr. Woolf, clever fellow though he is, is rapidly

being soured by his antipathy to Wagner. We believe that with him matters have now come to such a pass that he invokes maledictions on his Maker every morning for having permitted the great Richard to be born. If a Wagner Society were organized in Boston Mr. Woolf might despair and become resigned. Thus the man he curses might work for his salvation.

Something About Saint-Saëns.

[FROM AN OCCASIONAL CORRESPONDENT.]

PARIS, July 25.

CAMILLE SAINT-SAËNS in the duality of his musical temperament often routs his friends' expectations, and when facing him they very frequently assume the attitude of an interrogation point. Will they find the *gamin de Paris* at the surface brimming over with inconsistencies, witty sallies, far-fetched conundrums and in the act of conceiving the most burlesque of burlesque music? Or will they meet the grave musician, whose furrowed brow and severe mien declare that no jesting is in order, for the composer is in the midst of a maturation of a symphony or opera? Recently, at a concert, I happened to sit next to one of his friends. Upon my asking him if Saint-Saëns was always as gay as he seemed to be just then, seated a few seats beyond, where we both could cast occasional glances at him, he answered: "No, indeed, he is in his *gamin* mood just now. All of his Mephistophelian features have taken a distended upward tendency, and it would doubtless be a rare treat for us to overhear the volley of wit and fun he is throwing right and left at the two young men sitting on either side of him. It would not surprise me if he were in the act of poking fun at his own symphony which has just been executed. There are two distinct personalities in Saint-Saëns, and it is probably that which endears him to all who have the good fortune to number among his friends; he occupies alike the serious and the gay."

The title of his last opera, which cannot boast of very great success, one would lead to suppose that it treats of the queen of the Plutonic regions. It does not. The theme is taken from one of Mr. Vacquerie's early works. "Proserpine" is the name of an Italian courtesan. In the first act the situations somewhat resemble those of "Traviata." One sees the heroine coquetting with her many admirers, among whom are *Sabatino* and *Rensu*. *Sabatino* is a young and rich cavalier who has just been affianced to *Rensu's* sister and is bidding a last farewell to the doubtfully moral haunts of his youth, while *Rensu* closely eyes him to detect any regret in the departure. *Proserpine* readily perceives that *Sabatino's* attentions are insincere and at times intentionally rude. She wonders at the cause; but after the two gentlemen have taken leave she overhears that *Sabatino* is about to be married. Then, on divining the motive of the two gentlemen's visit, her ire is excited and she swears revenge. In the last scene she plots with a bandit, one *Squaracca*, whom she has saved from imprisonment for stealing. The second act shows *Sabatino's* betrothed, *Angiola*, coming home from the convent in which she has been educated, and the scene in which her brother apprises her of his intentions in regard to her marriage. The third act takes place in the mountains. The travelers have met with a carriage accident which has been contrived by the bandit. *Rensu* is seized and garrotted to a tree, and *Proserpine*, disguised as a fortune-telling Bohemian, tries to dissuade the girl from the projected marriage by predicting misfortune and sorrow to her. The courageous maiden refuses to promise that she will break her engagement, and is rescued by armed men who have answered *Rensu's* call. The fourth act begins with a scene between *Sabatino* and *Proserpine*, which takes place in the former's house, in which preparations for a grand feast are taking place. *Proserpine* throws herself at *Sabatino's* feet and begs for his forgiveness. She madly loves him. He rejects her with the brutality of disgust. Afterward *Proserpine* sees the lovers meet and lends an ear to their vows of love. Driven then to all extremity she stabs *Angiola*. *Sabatino* seizes the dagger and plunges it into *Proserpine's* heart. In the story the young maiden dies, but such a cruel *dénouement* was not tolerated at the Comique. *Angiola* is not mortally wounded, and subsequently marries *Sabatino*.

Saint-Saëns is estimated in Europe as one of the first of modern composers who possess the classical traditions and technical severities of the great symphonists, and the question is often mooted why he does not always remain in the domain of instrumental music; why, having the recognized talent for producing the very essence of music, he obstinately persists in diluting it with singing and scenic decorations. Such success as "Proserpine" had was due more to the signature of the composer than to the musical value of the score. "Proserpine" has no overture; the opera has probably been written especially for a Parisian auditorium, which is never seated in time to hear the overture of any work. But the fourth act is preceded by a long instrumental prelude. Mr. Weber, the able critic of the *Temps*, gave his opinion of the work in the following succinct terms: "The work begins like an opera comique, then is brought about to assume melodramatic touches with brigands and murderers. The score is carefully and elegantly written. The orchestration is studied, and has nothing in common with the symphonic orchestration of Wagner's works as expressed in his third manner. Some motives are now and then repeated, but there is only one veritable *leit-motiv*, that of *Proserpine*, which begins with the instrumental prelude. A melody which was justly applauded was *Sabatino's* 'I no longer fear that my heart will change.' An orchestra behind the scenes plays a pavan, very well written; but at present everybody com-

poses pavans and gavottes. The second act begins with an *Ave Maria* which one of my colleagues calls an inverted fugue. There are simply imitations of direct and contrary movements; the contrapuntal style does not admit of an inverted fugue."

Mrs. Palla, a pupil of Mrs. Marchesi, created the part of *Proserpine*. This artist some years ago was engaged at the Grand Opéra to create Ambroise Thomas's *Françoise de Rimini*. She then met with but indifferent success. During the last year she sung *Traviata* at the Comique and was much applauded. She sings the heavy and unsympathetic part of the love-stricken courtesan with much effect. The role contains no melodies and abounds in loud, tiring notes. She, however, has ample opportunity to show her talent as a lyric tragedienne.

For the carnival festivities of mid-Lent the most austere of musical societies, the Trompebe, in which even operas are ostracized as being not sufficiently orthodox, classically speaking, the director, Mr. Lemoine, allows a part of the program to consist of musical burlesques and parodies. For these productions Camille Saint-Saëns is always called in requisition. This year his contribution was called the "Carnival of Animals" and he himself played the piano accompaniment. The Messrs. Marsich and Debroux were the violinists; Mr. Brandoukoff, the violoncellist, and Mr. Taffanel, the flutist. The introduction to this zoological fantasia was the lions' royal march; then came the chickens, followed by the turtles, elephants, kangaroos, the long-eared braying species, ending with a various class of fossils. In the midst of this ludicrous symphony of the animal kingdom Saint-Saëns placed the pianists a peculiar class of bimanous. Played as it was by consummate musicians, this extravaganza was most amusing and enjoyed by the most serious, by members of the Institute—Mr. Renan, Dr. Pasteur, &c., who every fortnight are in attendance to follow the regular programs.

Gounod, speaking of Saint-Saëns, said, "He is the only one of us who has not lost his boyish juvenility." His musical tricks remind one of a collegian out on a holiday. Last year a burlesque of his on Italian music was given at the Trompebe. "Gabriella di Vergy" afterward went the rounds of the musical salons, and everywhere provoked universal laughter. It is full of cadenzas, agility of every kind, heterogenous jumpings from one into the other of Verdi's extravaganzas of scenery, book and music. Among the side-splitting scenes is the one in which *Gabriella di Vergy's* husband forces her to eat the heart of her lover whom he has just killed. She looks horrified, ready to faint, but suddenly her face changes, and with exultation she sings, "Faccia mo un brindisi;" then again gives vent to throat-breaking cadenzas. It is a burlesque of the old Italian music, in which a *brindisi* follows every meal, and *Gabriella* found that that was the only way of well digesting her lover's heart.

FOREIGN NOTES.

... Josef Hofmann, the boy pianist, is with his parents on a vacation at Carlsbad.

... Arma Senkrah, the well-known American lady violinist, will concertize in Germany during the coming season.

... Pauline Ellice, the eleven-year-old piano prodigy, is to appear in Berlin at an early day prior to a tournee through Germany.

... Angelo Neumann may soon give a series of opera performances in Berlin. His chief force will come from Prague, where he is now located.

... Johann Strauss, who has for some time been quietly sojourning in Coburg, is about to wed the widow Adele Strauss, née Deutsch, of Vienna.

... Nettie Carpenter is at San Sebastian, Spain, with her teacher, Pablo de Sarasate. This coming fall the young violinist will make a concert tour through Scandinavia under the most elegant auspices.

... The Court Opera-House, at Vienna, was reopened last Friday. Representatives of most of the European theatres attended the performance to witness the lighting of the theatre by electricity. The affair was a great success.

... The first prize for violin playing granted this year at the Paris Conservatory was bestowed upon Fritz Kreissler, a son of Dr. Kreissler, of Vienna, and it was bestowed unanimously. Wieniawski was the last who received it in a similar manner at Paris.

... "The author of 'Grandfather's Clock' died," says the *St. James's* (London) *Gazette*, of July 29, "in the beginning of the week in University Hospital. The song is better known than the writer of it, a Mr. E. C. Bertrand, who tried again and again, but never afterward caught the public taste. He was an actor, a theatrical manager and a dramatist, some of his melodramas, which were of the Surreyside kind, being popular in the provinces. Why 'Grandfather's Clock' should have become such a favorite in the streets will ever remain a mystery. There is always a 'Grandfather's Clock' for the butcher-boy, with which to beguile his time as he goes his rounds. As has generally been the case with these music-hall ditties, it was the publishers who made a little fortune out of the chance success of 'Grandfather's Clock,' not the author."

Emma Abbott winds up an interview full of ingenuous self-praise by saying: "Finally I begin to dream that I am getting to be an artist." What a rude awakening must follow!—*Pittsburgh Dispatch*.

PERSONALS.

ABOUT BÖTEL.—The engagement of the tenor Heinrich Bötel for the Thalia was consummated by Corried. Bötel made quite a hit in Berlin as *Marrico*. It is astonishing to notice how many of the old line of Italian operas are still sung in Berlin—in the German language.

MISS SHERWIN AND RHODES.—According to Melbourne (Australia) papers, Miss Amy Sherwin was received with unusual honors at her first concert in that city. John Rhodes, the violinist, evidently made a hit in Australia. Before his return to this country he will visit China and Japan.

ALEXANDER LAMBERT AND THE NEW YORK COLLEGE OF MUSIC.—It is officially announced that on September 1 Mr. Alexander Lambert will succeed Mr. Louis Alexander as director of the New York College of Music. Mr. Lambert proposes to make a large number of judicious changes intended to elevate the college and place it upon a higher and more elevated sphere of usefulness as a musical educational institution. Many changes will also be made in the faculty, while some of the present teachers will remain. Mr. Gustave Dannreuther will become violin teacher, and Mr. Hartdegen the violoncello teacher, while other departments will be led by acceptable teachers. Concerts and recitals will form an important feature at the college, where there is a hall that accommodates 500 people. Pupils will have free admission to these concerts, and, as an inducement, will receive tickets to all concerts at Chickering Hall at half price. There is no doubt that a great deal of energy will be displayed by the new management.

JOSEF HOFMANN.—The boy pianist, Joseph Hofmann, leaves Liverpool, with his parents, on November 12, for New York, and will make his first appearance here on November 25.

PATTI AND SOUTH AMERICA.—Patti will begin her South American engagement under Abbey, Schoeffel and Grau on Easter Monday next, at Buenos Ayres. During the winter she will sing in London.

DEATH OF ALICE MAY.—A dispatch received from St. Louis states that Alice May, the leading lady of the New York Bijou Opera Company, died of congestion of the brain, last Tuesday, at Uhrig's Cave, where the company is staying. Her death was sudden and unexpected. She had been playing with the company steadily and had been apparently in the best of health up to the day of her death. Miss May had been associated with numerous burlesque and comic opera companies for several years. Her success as an actress of light comedy, combined with her musical talents, led her to the operatic stage. Here she advanced rapidly and was soon able to assume leading roles. She was connected with the Rice Comic Opera Company for several years. It can be truthfully said that Alice May had a better musical education than most singers in light opera.

MR. WIDDOWSON SHOULD REMAIN HERE.—The many professionals, musical and dramatic, who have gone abroad this season for business engagements or recreation have cause to be grateful to the courteous and genial general passenger agent of the London and Northwestern Railway, Mr. J. W. Widdowson. From boyhood Mr. Widdowson has been associated with the London and Northwestern Railway and is well acquainted with hosts of musical and dramatic artists. Being musical himself, having a fine tenor voice, which he uses to advantage on the Sabbath in his own chapel at Richmond, Larkfield, England, he understands the idiosyncracies of musicians and is peculiarly adapted to meet and arrange the transatlantic business for such of our musical friends as are anticipating a trip. Mr. Widdowson is sent here to re-establish the business of the London and Northwestern, and may be recalled this autumn to his old post at Euston. The company certainly made a wise selection in sending Mr. Widdowson to America, for his courtesy and geniality as well as systematic ability make him especially adapted to American railroading. Mr. Widdowson has made and is constantly making hosts of friends, who would be very sorry to miss his genial face. We sincerely hope that he may remain among us, and believe it will be hard for the company to find a man who would, all things considered, be his superior.

THE VETERAN FIREMEN'S TRIP.—The veteran firemen leave for California on Monday, September 5, and will return about October 1. Cappa's Seventh Regiment Band, Miss Hortense Pierce, soprano, and Mr. Adolf Glose, pianist, will accompany the veterans, and concerts will be given en route in many cities. Mr. Glose will resume his engagements on his return in October. Weber furnishes the piano.

WILHELMJ.—August Wilhelmj has just sold out his establishment at Biebrich, near Wiesbaden, with the intention of going to Berlin, where he will organize a new school for violin playing.

PARLOW.—Parlow, the great German military conductor, is suffering from a stroke of apoplexy, and his well-known orchestra has been disbanded.

STRAKOSCH.—Alexander Strakosch has arranged for a cycle of one hundred and twenty concerts in the United States, and will leave Berlin for New York by the middle of next month.

BLOOMFIELD.—Mrs. Fanny Bloomfield-Zeissler is summing at Oakland, Md.

ROTH.—K. H. Roth, a tenor so far unknown to fame, has sued the *Nassau Volks Zeitung*, of Wiesbaden, for damages, because the bad criticism contained in that paper about his trial appearance has prevented the royal intendant from permanently

engaging the singer. It takes the brain of a tenor to conceive the brilliant idea of suing a journal on account of an unfavorable criticism.

STEVENS.—Miss Neally Stevens is remaining in Chicago this summer, attending to a few of her advanced pupils, one of whom is undoubtedly the most promising in the city. Miss Stevens is in fine concert trim and is playing beautifully.

GLEASON.—Mr. Frederic Grant Gleason has made arrangements to join the faculty of the American Conservatory of Music, of Chicago, but will still continue to teach at his own rooms in Central Music Hall.

ZIEGFELD.—Dr. F. Ziegfeld, president of the Chicago Musical College, arrived home Thursday from his extended vacation trip in California, feeling very much benefited by his rest.

HE MUST HAVE A GOOD ORGAN.—We read in the *Newark Evening News* the following item: "E. M. Bowman assumes his position of organist at the First Baptist Church in September, at an annual salary of \$2,000. Such a good musician ought to have a good instrument. But in this city it is a curious fact that the best organs and the poorest players generally go together and vice versa. Is this the irony of fate or music committees?"

SHE JOINS EMMA ABBOTT.—Mrs. Minnie Wetzel-Ely, of Chicago, passed through the city last evening, en route to join the Emma Abbott Opera Company in New York, with which she is re-engaged the coming season. Mrs. Ely is a former pupil of Edgar H. Sherwood, in Chicago, and is a charming vocalist and brilliant pianiste. —*Rechercher Democrat*.

BLIND TOM IN NEW YORK.—A very exciting yet pathetic scene was witnessed in the United States Court room in Alexandria on Tuesday, when Blind Tom, the negro pianist, was formally turned over to Mr. A. J. Lerche, the counsel for his new guardian, Mrs. Elsie Bethune, of New York. Mr. James Bethune appeared in court, bringing Tom with him, and delivered his charge to United States Marshal Scott, saying as he did so:

"Tom, I now deliver you to the court and to that thief," indicating Mr. Lerche, who also represented Tom's mother. "I don't want any reflections," commenced Mr. Lerche, when Mr. Bethune continued:

"But, Tom, if the people who you are going with get tired of you and turn you off, come back to your old home and you shall be provided for."

While these remarks were being made Tom was protesting loudly against being handed over against his will, declaring with noisy vehemence that if he was placed in his mother's charge he would never play again for anyone. After the sightless musician was formally transferred and the papers in the case signed, Tom refused to be governed by any but his old guardian. He would not go out of the court-room, and when at last he was gotten out he declined to enter the carriage which was waiting for him outside. Then Mr. Bethune, with the tears welling from his dark eyes and rolling down his face, talked kindly to the semi-idiotic pianist, and his stubborn will was bent, for Tom took his seat in the vehicle amid a shower of promises that he should return if he didn't like it. He was driven to the depot and left on the 3:20 train for New York. —*Washington Republican*.

Thomas Wiggins, "Blind Tom," was brought to his home at 7 St. Mark's-pl., last Wednesday, after an absence of nearly three years, during which time a long legal controversy for his possession has been fought. He was accompanied by his mother, Charity Wiggins; his counsel, Albrecht J. Lerche, and United States Deputy Marshal Scott, in whose charge he was until he was received for by Mr. Lerche and Mrs. Eliza Bethune, his guardian and the widow of his former manager.

FROM AUSTRALIA.—"Giroflé-Girofla" was on the boards in July at the Bijou Theatre, Melbourne. The company that produce it is called the Harding-Hanson Opera Company, Miss Grace Plaisted singing the title-role. And who sang *Mourouk*? Why, Edwin Kelly, of the former Kelly & Leon Minstrels.

THEY ALL LOST MONEY.—The three managers of Italian opera in London during the season just closing all lost heavily on their ventures. Harris lost over \$50,000; Mapleson a large sum, and Lago also a small fortune. Italian opera seems to be in an unfortunate condition.

CURIOUS ABOUT LISZT.—The pianist, Willi Thern, writes to the *Vienna Press* in reference to the first anniversary of Liszt's death that a curious combination of figures presents itself in the following: Liszt was born on the 11th year of this century, on October 22. He died during the night of July 31 to August 1, last year, at 11 o'clock. These sums added together are 76. Liszt's age at the time of his death. By combining the year of his birth in this century (11) with the figures of his birthday (22), we find the figure that represents the number of his musical works that are published, viz., 1122.

MR. BECKER'S MANUMONEON.—Additional exercises for Becker's remarkable instrument, the manumoneon, have been discovered after a series of experiments. For instance these new guides should be observed in practicing:

1. The two rollers on a staple, in front of the apparatus, are for the purpose of distending the ligaments between the fingers, by pushing one finger on each side to and fro, in straight and twisting positions.

2. The "bar" upon which the keys drop can be turned so as to have either a "hard" or a cushioned side up, which will make the stroke of the keys more or less audible. A number of "test" exercises, showing the control of touch can thus be practiced, with the hard surface being up. For instance: (a) The dip of the keys is regulated extremely low and the spring-tension very light. Practice various movements, with a "light drop touch," lifting the fingers high and avoiding, in striking the keys, to touch the bar. Now interrupt the regular motion by having "accents" interspersed, the latter being produced by the fingers striking the key against the bar.

(b) Regulate the dip as high as the fingers are to be lifted in playing the piano, make the same movements as before as rapidly as possible with and without accents, and observe the same rule regarding the striking of the keys.

(c) Regulate the dip about two inches high, and in order to ascertain

whether the fingers all have equal force of resistance, try to make all the keys descend "in one level," and strike the bar together with one single sound. This may be done from finger motion alone, or with the assistance of the wrist.

3. The cross-bar "over" the keys can also be turned so as to bring either a hard or a cushioned surface in contact with the keys. In this manner the completion of the "lifting motion" can as well be made more audible, and in practicing carefully various exercises in which the keys are permitted to strike against the "upper and lower" surfaces of the two bars, at the same time changing the height of dip, and the spring tension, "precision of touch" will be acquired.

4. The wrist-guide may be bent in order to give it a higher or lower position, according to suit the method of each individual teacher, although it is generally considered to be best in position when about on a level with the keys, the latter, having ordinary piano-dip, once bent it should remain so.

JACOBSON.—Mr. S. E. Jacobson is spending his vacation quietly at home, in Chicago.

MUSIC IN NEW YORK.—For the second time Mr. H. E. Krehbiel, of the *New York Tribune*, has selected a few of his criticisms supplied to that journal, and, with a few programs added to complete the chain, has published them in book-form under the title of "Review of the New York Musical Season, 1886-7." In preparing them for publication in a more permanent shape, the author has, to a great extent, eliminated the matter which dealt with performers and performances, and retained that which is addressed to the compositions. Many of the descriptions are ably and shrewdly written, and exhibit an uncompromising manner of dealing with things which may, in the opinion of the writer, advance or retard the progress of art. The variety of the performances of music in the American metropolis are indicated in the work, and the amount of progress which music is making in the centre of the artistic world of the United States. There can be no doubt that with such a censor and guide as the author of this book the art should make good and substantial advance, for his judgment is accurate, his expressions are fearless, his pen is powerful and the basis of his knowledge well founded and firm. —*London Morning Post*.

The Haydn Monument in Vienna.

It was on the occasion of the seventy-ninth anniversary of his death, on May 31 last, that the beautiful monument of Haydn was dedicated at Vienna. We produce an illustration of this work of art for our readers on the first page of this number of THE MUSICAL COURIER. It is located in a public square in front of the Mariabühl Church, and makes the third monument to musicians now to be seen in Vienna, the others being one to Franz Schubert (made of marble) and the magnificent Beethoven statue made by Fischers von Erlach. The sculptor of the Haydn monument is Henry Natter, a poor Tyrolean, a son of poor people, but whose genius has given him an enviable reputation. The monument itself is of white marble and has already become one of the attractions of the city on the Danube.

He Will Give a Concert.

A MUSICIAN, composer, pianist, conductor, in fact a gentleman of varied musical accomplishments, has been sojourning in the country for some weeks, seeking rest and recuperation for the coming season, and indulging in the hope that he would secure these boons, but the rumor soon spread that the neighborhood was blessed with the presence of a musician, and he was requested to arrange a concert. This is what he writes to THE MUSICAL COURIER on the subject:

Editors Musical Courier:

I am gathering the elements for the great event among the natives here for the benefit of the church. I have two old maids (lean and forty) who will sing a duet, and I am training an old tom-cat to accompany them, in order to smooth over the screechy tone of their voices. I have also a young maid, who will gush a couple of sentimental ballads. Her voice lies between the owl and the crow voices. I have a reader of the "Mary-Had-a-Little-Lamb" order, and I have the church choir. Ye gods! that choir! The first time I rehearsed with them I thought that Baraam's menagerie was let loose. At the second rehearsal it seemed as if the animals were choking, and at the next I expect to fall into an epileptic fit. This is a great State for music. The calves are great singers around here. Yours, ALARMED.

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A MUSICAL GENIUS.—The other day, at the Neuilly fair, in the environs of Paris, a tall Bohemian, emaciated and in rags, went about from table to table before the cafés and restaurants under the trees, with a violin under his arm. The majority of the guests preferred to give him a couple of sous to having their conversations interrupted. At one table, however, he came upon a stout gentleman who, being fond of music, signed him to go on and play. The poor fellow did not move. The stout gentleman insisted. At last the beggar took his violin from under his arm and showed his would-be patron it had no strings.

"What do you carry it about with you for; it has no strings?" asked the astonished amateur.

"Monsieur," replied the beggar, with a philosophical acuteness of definition that would have done credit to an Academician, "it is not an instrument; it is only a threat." —*From a Paris Letter*.

HOME NEWS.

—Suppé's "Bellman" made a hit at Wallack's on Monday night.

—Otto Floersheim, of THE MUSICAL COURIER, is about due in Berlin.

—Mr. Albert Morris Bagby, the pianist, is spending the balance of the summer at Madison, N. J.

—Miss Cæcilia Gaul, of Cincinnati, a pianiste of accomplishment, was in this city last week.

—The "music and beer" agitation among the Germans in Buffalo is growing rapidly. Meetings are held nightly.

—Mr. Hesse-Wartegg, the husband of Minnie Hauk, and Mr. Courtice Pounds, the tenor, arrived from Europe a few days ago.

—Mr. Jerome Hopkins last Saturday gave a piano recital at Narragansett Pier, and subsequently his children's opera, "Taffy and Old Munch."

—Last Wednesday a successful concert was given at the Spring House, Richfield Springs. Mrs. Anna Bulkley-Hills was the soprano, assisted by Mr. Arencibio, Mr. Steinmetz, Miss Clara A. Hunt, Mr. Harry L. Harts, pianist, and the Harvard Quartet.

—One of the four first prizes awarded at the Vienna Conservatory was taken at the recent annual examination by an American singer, Miss Ida Schuyler, of this State. Miss Schuyler went to Vienna two years ago after studying with Max Maretzek at the College of Music, in Cincinnati. She is a dramatic soprano and her register reaches up to D in alt. —*Tribune.*

—Louis Maas has been spending his vacation at East Gloucester, Mass. So has Louis Elson. Miss Josephine Ware is in Boston. Carl Faeltel is at Woodstock, N. H. Thos. Ryan is expected back from Europe in two weeks. Edith Abell is at Thomaston, Me. Adolf Glöse is summering on Long Island. Miss Fannie Hirsch is in the Catskills.

—The Philharmonic Society, of Buffalo, has issued an explicit circular stating that unless 1,000 subscribers are found immediately all plans for a season of concerts next winter must be abandoned.

—Miss Anna Fernow, a piano player of Berlin, who is well spoken of, will come to this country with Professor Klindworth. She will doubtless be heard in New York next season. —*Tribune.*

—Pappenheim, who is now in London, has been engaged to sing in the "Elijah" and Max Bruch's "Arminius" at the Worcester festival. W. H. Lawton, the tenor, is also engaged.

—Bruno Oscar Klein, who has been in Germany and has lately visited Wilhelm, is expected back in eight or ten days.

—Mr. Fritz Fincke, conductor of the Baltimore Oratorio Society and one of the faculty of the Peabody Conservatory of Music, called on THE MUSICAL COURIER last week.

—The Campanini Concert Company will consist of Repetto-Frisolini, soprano; Scalchi, contralto; Baldini, tenor; Galassi, baritone; Corsini, buffo, and the lady violinist Torricelli.

—Alfred Cellier's "Dorothy," now past its 300th performance at the Prince of Wales Theatre, London, will be brought out in this country at the Standard Theatre by James C. Duff.

—The prospectus of the season 1887-8 of the Metropolitan Opera-House has just been issued. The announcements contained in the same have already been published in THE MUSICAL COURIER.

—Cellier's comic opera "Dorothy" has been running in London since September, 1886. Mr. John Stetson, in a recent trip to London, tried to secure the English company under the direction of Henry Leslie, now at the Prince of Wales Theatre, to play in New York. But up to (about) the 300th night the company were doing such a good business they would not leave. The Anglo-Canadian Music Publishers' Association, of Toronto, have copyrighted "Dorothy" and issue it complete and in parts—songs, dances, &c.



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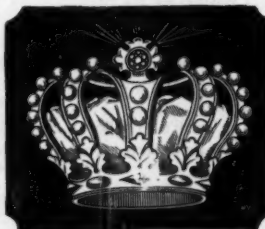
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THE MUSIC TRADE.

The Musical Courier.

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All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, AUGUST 24, 1887.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

BRITISH AMERICAN OFFICE: Cor. Wilton Ave. and Yonge St., Toronto, Can.

E. L. ROBERTS, REPRESENTATIVE.

GOOD for Hallet & Davis! They have understood how to reap the benefit of their July work. Their business at present is simply immense.

PLEASE copy this edition of THE MUSICAL COURIER. It makes the piano and organ manufacturers so happy to read our articles two, three and four times.

THE Piano Makers' Union on Monday sent out a notice that no overtime will be permitted by members of the union. This would indicate that the piano workmen who are not members of the union could work overtime.

NEVER in the history of piano making has a piano gained so rapidly in the estimation of both the public and the dealer as the Estey upright. Just look at it! A few years ago there was no such a thing as the Estey piano factory; to-day the company is averaging an output of thirty pianos a week. Why, the fact is absolutely unprecedented! All of this is the result of brains, and please do not forget it.

WHAT are you looking for, stranger? I am looking for a good, durable piano; a piano with a musical tone; with equal touch throughout, as my daughter tells me I should ask for; with volume and at the same time with quality of tone. That is the kind of piano you seek? Yes, that is the kind; where can I get it? Ask for an Emerson, Style 14, and get it.

LET us congratulate Mr. Otto Sutro, of Baltimore, who a few days ago, unmindful of results, jumped into the briny Chesapeake and saved the life of a lady at Old Point Comfort, Va. Mr. Sutro does not look like an athlete, but behind a well-regulated mind, a mental equipoise, as it were, and a solid physique, there is with him a large amount of nervous energy and courage, and, like every true man, when he saw the lady in danger he went to the rescue. Three cheers for Otto Sutro! May he live long and prosper!

IN answer to an inquiry as to the Valley Gem piano advertised by G. W. Early, Columbus, Ohio, we will state that, to the best of our knowledge and belief, Mr. Early is only a dealer and the Valley Gem piano is a stencil piano. It is probably a low-grade New York stencil piano, which is selling on the strength of the name of local reputation gained some years ago by a certain

piano made in Ohio called the Valley Gem. Mr. Early advertises: "I am the sole owner of the Valley Gem pianos." Probably anybody can own the same make of pianos, for they are no doubt made here in New York by the thousands.

AMONG the many influential members of the music trade who call at the office of THE MUSICAL COURIER, none is more welcome than the whole-souled William Rohlfing, of Milwaukee. On his return from the Knabe festivities at Baltimore he was prevailed upon by Mr. Ernest Knabe to spend a few days at Cape May, and there, last Wednesday, he assisted in celebrating the fiftieth birthday of the Baltimore piano manufacturer. Glorious days were passed at that seaside by the two gentlemen, and the event was emphasized for the reason that it was the tenth consecutive year that Mr. Knabe celebrated his birthday at Cape May. Mr. Rohlfing returned to Milwaukee on Friday and arrived at home on Sunday last. Mr. Knabe, with two sons, went to Saratoga to enjoy the waters. *Dum vivimus, vivamus.*

HOW is this from London *Musical Opinion and Trade Review*?

A large number of American dealers and makers are over in Germany just now, striving to combine business with pleasure; and it is pleasant to learn that some very fair orders have been placed, thereby opening up a more hopeful prospect for the coming autumn season, besides which it is a practical proof of how completely unfounded the assertion—frequently insisted upon by some of the transatlantic journals—is that German pianos cannot be made to stand the American climate. That our cousins on the other side of the ocean do not like German competition is easily intelligible, as American instruments which a few years ago fetched £140 to £150 are now obliged to be sold to the public for £100; and even this does not appear to be the lowest price that will be eventually reached, as a German piano of a really good make can be sold in New York for £70, after leaving a fair profit for all concerned.

The export of pianos from Germany to Brazil is rapidly increasing, while the French trade is falling off. One of the largest dealers of North Brazil is just now over here, and has placed an order with Messrs. Uebel & Lechleiter, of Heilbronn, on the Neckar, which will keep that firm fully employed until Christmas. It appears that in Bahia the instruments of this firm have gained such a reputation that their uprights alone find a ready sale.

WHATEVER may be said by Mr. John Hardman about the manner of expression used in an article on the Hardman piano, we wish to assure that gentleman that what was stated was stated in the interests of that most elegant piano. We have not seen Mr. Hardman in many months; we have not seen Mr. Peck in many, many months, and have had no communication whatsoever with either of the gentlemen. But we have been in many States of this beautiful land and the hospitable Canada, and wherever we have been we have seen that product of the piano-maker's art, the Hardman piano. We have never called it anything but the Hardman piano, and we protest that it is the Hardman piano, no matter if we should happen to say "Mr. Peck's piano." Is not Mr. Peck's interest centred in it as much as Mr. Hardman's? And why should it not be? Both of these men have worked like tigers for recognition, and both have gained recognition, and for what reason? For the reason that while the one has struggled to make a beautiful instrument, the other has struggled to present it to the world at large. Let us therefore not consume any time on dissertations or disquisitions on expression, but continue to make, sell, push and glorify the Hardman piano.

JOHN C. FREUND ARRESTED.

AS was reported in several New York papers on Saturday evening and Sunday morning, John C. Freund was arrested on an order granted by Judge Lacombe, the charge being that he had libeled Mr. Alexander Steinert, of M. Steinert & Sons, Boston. His partner, J. Travis Quigg, was also arrested, as will be seen from the following extract of the *Tribune* of Sunday:

J. Travis Quigg, formerly editor of the *American Musician*, a paper devoted to the piano trade, was arrested yesterday by

United States Marshal Jeffreys on an order granted by Judge Lacombe. He and John C. Freund are charged with libeling Alex. Steinert, agent in Boston for Steinway & Sons. The suit is for \$10,000 damages. The article upon which the suit is based appeared in the paper while Mr. Freund had charge. It stated in substance that Steinert acted in such a manner while in the office of a rival firm that the manager threatened to kick him out. Mr. Freund was not in town yesterday.

Both are reported as having given bail in the sum of \$2,000, furnished by one R. C. King.

Notice to the Piano and Action Trade Concerning the Action-Rail Patent No. 344,677.

NEW YORK, August 15, 1887.

DEAR SIRS—There has been very recently terminated a suit concerning the above patent.

As the result of this suit, No. 11,154 (before the Examiner of Interferences, Washington, D. C.), a judgment of priority was given August 13, 1887, in favor of the inventor of said patent. There has also been a change of ownership, and I have therefore been retained by the present owners of the patent to immediately enforce their rights, and to enjoin all from using their action-rail, unless authorized by them.

I would suggest to you that it is a *serious mistake* if you have at any time assumed that this patent for the new rail is not a good and valid patent.

Nothing can be found *absolutely new*. "Invention consists in applying old knowledge to new purposes," and this patent was never dreamed of in the trade until introduced by the inventor of this patent No. 344,677.

My clients instruct me that they will for the present not add to the cost of the rail more than thirteen cents each, by the way of royalty, and will arrange for manufacturing so that a good rail will be supplied at a total cost of forty-five cents each.

Those concerns who from this date pay the moderate royalty exacted will be discharged from their indebtedness as damages for the infringements during the past year, but in case such royalties be not paid from this date you will be liable for past infringements, and for a greater royalty in the future than thirteen cents per rail named (which is less than the merit of the improvement is worth).

I advise my clients that making a metallic shell, and then affixing it to the wood, is, of course, an infringement. The specifications and claims of the patent do not confine the inventor or his assigns to any particular *method* for fastening the facing to the body, but claim and have secured a wooden body and a strip of metal fastened thereto, *in any manner*.

This method of infringement will therefore be attacked as promptly as any other.

If you desire to save a suit and damages, kindly advise,

Yours, &c., SAMUEL COHN,
 Attorney for Owners of U. S. Patent No. 344,677 for Action Rails.

[Parties who have been using this rail had better settle and not involve themselves in useless or costly litigation. The price of the royalty is very low and every piano manufacturer using the rail in question should take advantage of this notice.—Editors MUSICAL COURIER.]

Patents Statistics.

WE have before us the annual report of the United States Commissioner of Patents for 1886, from which we gather the following statistics, which required considerable patience to hunt up. In the music and music-trade line the patents granted were:

For music-boxes.....	4
Sheet-music cases.....	3
Music-holders.....	2
Music-leaf turners.....	11
Music-roll.....	1
Music-satchel.....	1
Perforated sheet-music.....	2
Music-stand.....	1
Music-boxes with attachments.....	4
New musical instrument.....	1
Mechanical musical instrument.....	18
Keyboard for musical instrument.....	6
Transposing keyboard for musical instrument.....	2
Exercising devices for musical instrument.....	4
Combined organ and piano.....	2
Combined organ, piano and sewing-machine.....	1
All kinds organ patents (reed and pipe).....	20
Piano.....	7
Piano actions, dampers, &c.....	13
Piano cases.....	6
Dummy piano.....	1
Music-rack.....	3
Pianissimo stop.....	1
Harp stop.....	1
Capo d'astro-bar.....	1
String-bridge.....	1
Piano tuning-pin.....	4
Double sounding-board.....	1
Piano folding lamp-shelf.....	1
Key-bottom.....	3
Iron frame.....	1
Mute-bar damper.....	1
Stringing device.....	1
Pedal attachment.....	1
Note indicator.....	1

Making a total of.....740

Levi K. Fuller received a patent for a design of an organ case. Paul Gmehlin received a patent for an upright plate. Trade-marks were granted to Geo. M. Guild, Boardman & Gray, J. & C. Fischer and the John Church Company.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

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Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

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Noted for their Fine Quality of Tone and Superior Finish.

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STERLING PIANO**

Has no equal in mechanical construction, for Solidity, Strength and Durability, and its pure quality of tone is equaled only by few.

We desire every dealer should see them. Our new addition to factory enables us to promptly fill all orders.

We solicit correspondence for prices and terms.

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179 and 181 Wabash Avenue,
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Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

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Grand, Square and Upright Piano-Fortes.

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

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Manufacturers of and Dealers in

VENEERS,

And Importers of

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NEW YORK.

JAMES BELLAK,

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Its leading position is due to its TONE, the MATERIAL used in its construction, and the CARE given to every detail. Illustrated Catalogue sent free.

ESTEY-GRAND & CO.
BRATTLEBORO, VT.

The Kellmer Piano.

FIRST CLASS IN EVERY RESPECT.

— MANUFACTURED BY —

PETER KELLMER,
Hazleton, Pa.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, August 30, 1887.

IT would look as if there was to be another piano manufactory in this city, although little or nothing as yet can be learned about the particulars, except that a company has been incorporated with a capital of \$25,000, with title of Theo. Pfafflin & Co. The probabilities are that the capital will be increased. It is very much to be hoped that they will endeavor to turn out a passably decent instrument.

Mr. E. F. Greenwood, traveler for the B. Shoninger Company, will take a couple of weeks' vacation and will go East as far as Buffalo, N. Y.

Mr. Henry Steinway and Mr. Harry Low were in Chicago yesterday on their return from Alaska.

The Sterling Company gave a recital last Thursday evening at their warehouses for the benefit of the Fresh-Air Fund, of which the *Daily News*, of this city, is the originator. The entertainment was a success. Mr. R. W. Blake, the genial manager of the above company, is expected in town next week, and Mr. J. R. Mason, the resident manager, is apparently his old self again, having been fortunate in escaping a threatened attack of typhoid.

At Reed's Temple of Music there will soon be given a musical and literary entertainment for the benefit of the Reed Drum Corps. Messrs. Reed & Sons report the dullest summer they have ever experienced, but still they succeeded in disposing of two Knabe grands last week.

Mr. Carl Hoffman has sold his interest in the Kansas City store to his former partner, Mr. V. R. Andrus, and will hereafter pay his whole attention to his Leavenworth establishment, but will continue to control the sale of the Sterling piano in Kansas City, and for the State of Kansas.

Mr. Geo. D. Field has withdrawn from the firm of Elmendorf & Field, of Creston, Ia., and will hereafter occupy his old stand at Algona, Ia.

Mr. C. C. Colby, of New York, is in town for a few days. The disposition of such large numbers of the Colby & Duncan pianos in and around this section and the general improvement in these instruments is a gratifying result of Mr. Colby's supervision of the home establishment. The last small grand sent to this city of the above make was a very fine one and was well spoken of by some of the leading artists of Chicago; it was sold almost as soon as received by Messrs. N. A. Cross & Co.

Mr. F. J. Gildemeester is still in Chicago, and has been for a week, with the exception of a couple of short trips to St. Paul and Milwaukee. The most of the prominent agents of the Chickering piano have been here to see him, the last one to make his appearance being Mr. James A. Guest, of Burlington, Ia., who reports a fair trade.

Messrs. Everett & Giles, of Quincy, Ill., have dissolved; Mr. J. W. Everett succeeds to the business.

Mr. C. Janke, of Galveston, Tex., was in town for a day or so and goes East to select stock. He deals quite extensively in the Shoninger goods and has everything shipped by vessel, avoiding the high rate of railroad freights consequent upon the Interstate Commerce bill.

Mr. E. A. Benson, lately of St. Louis, Mo., and who is reported to have started the first music store in Chicago in 1850, has just sold out his business in St. Louis and returns to Chicago again, and will, we understand, open a store with the so-called gold string piano made in Philadelphia. If the same success is met with here that the New York store had we don't envy Mr. Benson. Mr. Benson reports trade in St. Louis very quiet indeed.

Canada Trade.

TORONTO OFFICE MUSICAL COURIER,
TORONTO, August 30, 1887.

THOSE of our large piano dealers whom I have seen this week have been greatly interested and pleased with THE MUSICAL COURIER articles on the customs tariff question in relation to the piano trade. I have not seen all the large piano manufacturers, as several have been out of the city or absent when I called.

In conversation with Mr. O. Newcombe, of the firm of Octavius Newcombe & Co., piano manufacturers, of this city, who has just returned from a trip to the Maritime Provinces, it would seem that the last 5 per cent. which the Dominion Government has added to the tariff on imported pianos has had—like the last straw which breaks the camel's back—a decided effect in determining the principal piano dealers to give their attention more to making their customers acquainted with the merits of the Canadian pianos. Those who had been handling the best Canadian pianos for some years pronounced them thoroughly satisfactory to themselves and their customers, and stated their intention for the future to limit their business to Toronto manufacturers. This bears out the recent MUSICAL COURIER statement that the only American pianos which could expect a market in Canada were those which had become known from extensive advertising.

In Montreal, where great activity has been shown in pushing the piano business, there is now a lull. In many instances customers and dealers are off to the seaside to escape from the in-

tense heat which has been so general. Quebec is said to be waking up under the inspiring influence of a provincial exhibition for September next, and which is now looked upon as quite an event, as it has not been held there for many years. But it is unfortunate in one respect in being held at the same time as the Dominion and Industrial Exhibition at Toronto.

In New Brunswick, although there is considerable complaining on account of the losses through the failure of the Maritime Bank, and the idea that St. John is rather neglected as a winter port, there is a growing interest in business, as well as appreciation of Canadian manufactures. St. John has had not only the attraction of singularly cool and exhilarating weather in the midst of the heated term, but a choral society there has, with the assistance of Miss Fanny Kellogg and the Lehmann Company, been giving an oratorio performance, and this at a time when the bare thought of such an undertaking would be torture in the baking climate further south. Although business generally is not good in that province, Mr. Newcombe reports fair personal success.

In Prince Edward Island popular pursuits there would seem to be varied between fishing, shooting, music and business, the fortunate islanders apparently being able to get on with a modicum of the latter two. Pianos there are in many instances those which have been brought from Europe, and of such a kind as are now very rarely met with in the more progressive Western communities.

In Nova Scotia there has been a great "boom" in the organ trade for some years past. It was a field that had been left comparatively untouched, but once entered upon has been carried with a rush by the Ontario manufacturers, whose instruments have proved so satisfactory that imported organs, even from the United States, are seldom mentioned. The piano trade of the province, which centres in Halifax, is fairly active there. Still, to quote from Mr. Newcombe, a "little of the enterprising spirit and dash of THE MUSICAL COURIER would not be an unhealthy addition to Nova Scotian and Prince Edward Island sentiment." However, until the United States Government removes the heavy duty on the importation of Canadian pianos into that country, it cannot but be expected that the Canadian makers will want their own market for themselves. It is almost needless to state that in Nova Scotia, as well as the other provinces, the enterprise of the Toronto makers is now recognized.

The Anglo-Canadian Music Publishers' Association (Limited) print, publish and handle sheet-music, copy-books, &c. The concern is a joint-stock combination of leading English music publishers, one of whose principal objects is the protection of British copyrights against American "pirated" reprints. They have been successful in several interesting lawsuits. One of these—a heavy one—was with W. F. Shaw, of Philadelphia. Shaw's contention was that he could bring in transcriptions of melodies of which the original had already been copyrighted, but the court decided that he could not. All costs against Shaw. The A. C. M. P. Association publish vocal and instrumental compositions of English and other European musicians, such as Sullivan, Mackenzie, Milton Wellings, Molloy, Bucalossi, Waldeufel, Delbruck, Roubier, Bachmann, &c. These are issued here rather sooner than in the United States, where, by the way, the company claims to be doing a rapidly increasing mail-order business. This company is a thoroughly respectable one, doing a legitimate business and it does not reprint or "pirate" American copyrights. The Toronto and Canadian manager is Mr. F. G. Howe, who within the two years that his company has been in business has secured the respect and goodwill here of the entire music trade and profession.

Speaking of copyrights, one of its features here is that the English copyright prevents a Canadian from reprinting, but does not keep an American "pirated" edition out of the Canadian market.

Mr. Joseph Ruse is one of the wide-awake men in the piano trade here. He handles the goods of the Dominion Organ and Piano Company, of Bowmanville, Ontario, in Toronto, Hamilton and four or five adjacent counties. The Knabe pianos may also be seen in Mr. Ruse's very attractive warehouses. The Knabe is handled by Mr. Ruse in Western Ontario, and has, he states, a steady and very satisfactory sale.

Messrs. A. & S. Nordheimer chiefly handle Steinway and Chickering pianos, and also do a large trade in sheet and book music, band instruments, &c. An old-established, conservative house, they pursue the even tenor of their way, quietly holding their own in competition with a daily increasing number of competitors. The firm report the prospects for the season now opening as very satisfactory, both here and at their Montreal branch.

Mr. R. S. Gourlay, manager for Mason & Rich, has returned from the Thousand Islands, where he has been holidaying for three weeks. He reports M. & R.'s customers as coming in freely, now that the heated term is past, the first two days of this week being better than the previous ten days.

Mr. T. G. Mason, head of the firm, has gone to his summer residence on Hay Island, in the St. Lawrence, for a few weeks.

The music trade of Canada is largely centring in Toronto. Messrs. I. Suckling & Sons report that their orders are daily becoming more and more extended in all parts of the Dominion. This firm claims to have done quite a brisk business in pianos among the Muskoka district summer residents.

I shall have to defer an extended notice of other and some of the most prominent firms in the trade until my next letter. Those seen report the season as being exceptionally favorable so far.

E. L. R.

Freeborn G. Smith's Donation

OF AN OLD ASTOR PIANO TO THE HISTORICAL SOCIETY OF
BROOKLYN.

BROOKLYN, July 27, 1887.

Mr. Elias Lewis, Jr., Curator of Historical Society:

DEAR SIR—I owe you an apology for my delay in sending you the old Astor piano. I have been so busy since I made you the donation that I could not conveniently spare one of my best workmen to put the instrument in presentable condition. And even now it does not please me; and I question whether it would if it was brand new, for you know that since the days of Astor, who was the first man to import pianos into the United States, we have made very many great improvements. Could Mr. Astor and the old masters of music see and hear the pianos of the present day they would go into ecstasies. It affords me great pleasure to know that the piano will be in a place where it will be appreciated, although I would like to keep it for exhibition myself. I believe the many who visit the "Historical Rooms" to see and examine this old relic of music will appreciate it more than it would be if on exhibition in my factory or any of my ten stores in different cities.

I suppose the piano is nearly a century old, and probably not one of the many thousands who may see this piano on exhibition in your museum were born when it was made. Knowing that you highly appreciate this instrument, it affords me very great pleasure to present, through you, to the Historical Society this old relic of bygone days. Very truly yours,

FREEBORN G. SMITH,

Manufacturer Bradbury Pianos.

Reply to Freeborn G. Smith's Letter

DONATING THE ASTOR PIANO, BY ELIAS LEWIS, JR., PRESIDENT
OF THE BROOKLYN BANK.

BROOKLYN, August 9, 1887.

F. G. Smith, Esq.:

MY DEAR SIR—My surprise and delight were great this morning when on going into the "Museum" I saw the "old piano." This is a very valuable gift, and will be duly appreciated by the large numbers who will visit it when the Museum is opened for the fall and winter.

Mr. Hannah and myself will gather any information possible about it, and prepare a "descriptive label" which will tell the whole story.

I desire to thank you in behalf of the society, and especially of the museum department now in my charge.

But the song, "Lord of the Valley," was probably written long after the present instrument was made. Very truly yours,

E. LEWIS, JR., Curator.

California Pianos.

FROM the San Francisco *Examiner* we take the following article:

MADE FOR EXPORTATION TO NEW YORK AND EXTENDING IN ALL DIRECTIONS.

A leading vocalist of this city, whose reputation is known and whose talents are appreciated all over the world, had occasion the other day to express his opinion of the talent the young people of San Francisco had displayed in music, and his gratification at the success attending his efforts in instructing some of his pupils in the higher ranges of the art of vocalization. He mentioned incidentally that music was much appreciated in this city, and gave as an illustration the number of pianos in constant use, and remarked that "there are more of them here than in some of the countries of Europe which are celebrated for producing professional musicians."

An investigation of the matter shows that the statement was not exaggerated, at least in the matter of pianos. At first the local manufacturers had to contend with foreign competition, but of late the rule has become reversed. One manufacturer of this city has already established a branch agency for the sale of California-made pianos in New York city, and is sending his solicitors to all the larger Eastern cities, Mexico, China, Japan, the Sandwich Islands and Australia.

A California improvement has lately been invented and adopted which adds greatly to the merit of the instrument and which keeps it in almost permanent tune, so that it can be packed, shipped and delivered at any distance and pass through every climate, and when set up be in readiness for instant use. It is claimed that it will remain in perfect order for twenty years. California-made pianos are always manufactured with reference to climatic changes, and the cases are seasoned for four years. The castings for the frames are made here and cost three or four cents per pound. The freight on the castings would be about the same amount, consequently the piano maker here gets his frames for the freight charges alone, and by that means can defeat foreign competition. There are probably four hundred men in the employment in the different branches of the manufacture, and some five thousand pianos in this city alone in private hands, out on installments for hire and in stock. A capital of one million and a half dollars is interested in the business. The square and grand pianos have become obsolete, and the uprights are the present style. Pianos range in value from \$300 to \$3,000, at an average of \$500 for the instrument. Second-hand pianos are only held in stock for renting purposes, and range in value from \$100 to \$500.

The demand for organs is somewhat better than was expected this season, and many are being sent into the country. The prices vary from \$35 to \$350. The rates of labor in the local factories are governed by those of New York. Case-makers receive from \$1.50 to \$5; action makers and regulators, \$2.50 to \$5; key-makers, \$4; varnishers, \$1 to \$4 a day. Tuners are paid by the week, and receive on the average \$20. The trade is increasing rapidly, and is said to be one of the most prosperous of home industries.

[Everything in this article may be relied upon except the following: No California manufacturer has a representative here, although we hope the day when they will all be represented here is not far distant. No California piano manufacturer has a solicitor on the road in either China, Japan or the Sandwich Islands, and the statement to that effect in the San Francisco *Examiner* reads as if the reporter of that paper had called on someone for information who did not look upon the interview as a serious matter. Can it be our friend Antisell who gave this point to the reporter?

Another point we object to is that referring to the tuning advantages of the piano, and then to say that a piano will remain in perfect order for twenty years is quite an extravagance. It might remain in order nineteen years and four months, but twenty years is too long. In other respects the article is quite readable, and many statements in it are based upon facts.—EDITORS MUSICAL COURIER.]

How to Select a Piano.

IT may be broadly stated as a fact that, as a rule, a person intending to purchase one of the now favorite household instruments, a piano, would be tolerably certain of becoming the possessor of a price-worthy piano if he applied direct to any well-reputed firm of piano dealers, who should be in a position to give a satisfactory guarantee as to the durability and construction of the instrument. This course, however, has its drawbacks, to some of which we propose to refer in the subjoined remarks. In many cases the retail dealers are totally devoid of any really practical or technical knowledge of the instrument, and as in all branches of trade a thorough comprehension of and acquaintance with the article to be disposed of is requisite on the part of the dealer if he desires to keep perfect instruments in stock. As a matter of fact, we find dealers in all parts of the country largely engaged in the trade whose antecedent pursuits have no earthly connection with their present avocation. Some of these have been tailors, barbers, sewing-machine agents, house painters, organ repairers, music teachers, &c., and do not know the difference between a wrest-plank and a tuning-pin, resembling in this respect the lady customer who, when asked whether she would like a Broadwood piano, replied that she preferred a rosewood.

Again, let us suppose that a dealer is really qualified to select perfect instruments wherewith to stock his wareroom; on the man's personal character will greatly depend the probability of the customer getting a reliable instrument. It goes without saying that an unprincipled dealer, however well qualified, will, in his desire to clutch the needed coin, not hesitate to make the most mendacious and unwarrantable assertions in order to beguile and entrap his ignorant and unsuspecting victim into a purchase. Added to this, it is a fact well known to the initiated that the names of the most celebrated firms in pianos are not always a guarantee of the good qualities of the same. The representative firms in any country—firms that have held the foremost rank for years and have been successfully engaged in bringing the piano to its present position as the leading and most indispensable musical instrument of the social circle—are sometimes unable to turn

out all their instruments equally good in character and quality. This arises often through no fault of their own; sometimes from the neglect or carelessness of the employees as regards the working or selection of the material, and sometimes owing to the strange fact that the sound-waves act and react in a most extraordinary manner upon certain instruments. This phenomenon is observable in many cases where the rules of acoustics have been most strictly adhered to in the construction of the instrument, and these laws are set at naught and deprived of all effect by the surrounding circumstances in which the instrument is used.

The competent dealer must be qualified to take these matters into due consideration and must pay attention to the size of the hall or the room, and even the character and style of the space wherein it is intended to locate the instrument he proposes to sell. The very furniture of the room should be studied, and, as an example of what can be and has been done in this direction, I may advert to the Steinway art-piano, made from designs by Alma Tadema for the New York Croesus, Mr. Marquand, by Messrs. Johnston & Norme, of Bond-st., London. The tables, chairs, &c., were all made to harmonize with the design of the noble instrument in question, and though wealth is a good means of carrying out the requirements of a *recherché* taste, still it is not a *sine qua non*. A French grisette will display her good taste in making a dress of common calico, and duchesses may be found whose appearance and style are only instructive because they teach us what to avoid. The concert hall, the gallery, the drawing-room, the boudoir and the humble cottage parlor, each offer opportunities for judgment in the selection of a piano.

We will now briefly comment on the essentials of a good instrument; namely, strength, quality, tone and touch. Strength in construction is indispensable, as it is requisite to resist the tension of the strings. This assertion is brought home to us by the fact that modern instruments have a strain varying from ten to thirty tons. Quality is dependent on the resonating properties of the sounding-board, the barring necessary to give it continued convexity, the seasoning and cutting of the material used, and many other important details which can only be thoroughly entered into and realized by the skilled and experienced mechanic.

In this connection we may quote Professor Tyndall, who says, *inter alia*, "The velocity of sound is dependent to some extent upon molecular construction in wood; for example, it is conveyed with different degrees of rapidity in different directions. Turning to the tone, it should be equal and pure in all registers; sonorous in the bass, round and full in the tenor, brilliant and penetrating in the treble, and displaying a liquid and sustaining quality throughout. Finally, as regards the touch of the piano, which depends upon the action, Dr. Lardner has described it as "the most beautiful yet necessarily complex mechanism ever seen." If the action is properly adjusted it imparts delicacy and power in manipulation, enabling the performer to produce all the nuances of piano or forte by the fingers, from the wrist alone, without the questionable aid of the pedals. When we consider that a piano is composed of many thousand pieces it must lead at once to the conclusion that none but the experienced mechanician is really competent to select a piano.

ERNST WERTHEIM.

The Everett Piano Company in More Eligible Quarters.

AMONG the most noteworthy of the recent removals of business houses in this city your correspondent must include that of the Everett Piano Company, of No. 383 Federal-st., who are about to remove to their new factory on the corner of Albany and Warcham streets. The building is entirely new, having been built especially for them, is 150 feet long and 50 feet wide, and is five stories high with basement, and has windows on all sides, thus making this one of the best lighted and ventilated factories in the city for its purpose.

The offices and showrooms will be located on the first floor, and are elegantly and tastefully fitted up. The machinery is run by a B. F. Sturtevant-engine of 50 horse-power. Special mention should be made of the engine-room, which is one of the finest in the country. The floor is of elegant porcelain tiles and the walls and ceilings are tastefully decorated. The above-named company are manufacturers of square and upright pianos. The business thereof was originally established in 1834, and from then until now steady progress has been the order of the day, and their instruments are now to be found in use all over the country, and everywhere they enjoy the highest esteem of the foremost musical authorities.—*Boston Commercial News*.

BUY THE OLD RELIABLE BRADBURY PIANO.

Over 20,000 now in use.

LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,
Washington, D. C., April 7th, 1897.

FREEBORN G. SMITH, Manufacturer of the
Bradbury Piano,
Warehouses and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to write you that the new Bradbury upright piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where she receives and entertains her friends—where it is greatly admired by her and all her friends who see it. It is a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make it a truly first-class piano, and further, that it gives entire satisfaction in every respect.

Very truly yours,

W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT.

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GRAND CONCERT UPRIGHT, GERMAN RENAISSANCE.



INTERIOR OF PARLOR GRAND.



—J. H. Battey, of Battey Brothers, piano dealers, of Muscatine, Ia., is dead.

—E. S. Miller, of Allentown, Pa., is said to have been succeeded by Horace G. Schultz.

—Mr. H. P. Ecker, of the Wilcox & White branch at Pittsburgh, is a singer besides being a salesman. Next Friday he will sing at Venetia, Pa.

—Mr. C. C. Mellor was the organist selected to open the \$2,500 instrument built by King, of Elmira, N. Y., for the First Presbyterian Church of McKeesport.—*Pittsburgh Dispatch*.

—Patents have been granted to A. Junod for a music-box (No. 367,409); to G. Sander, for a pneumatic action for organs (No. 367,666), and to J. Herrburger, for a damper for upright pianos (No. 367,521).

—Chandler W. Smith, of Chickering & Sons, accompanied by his wife, left last week for a drive through the charming country of the western part of Massachusetts. They will spend two weeks at Orange, Mass.

—Mr. George T. McLaughlin, of the New England Organ Company, looks hearty and well since his return from Europe. He has been stopping at his home in Sandwich for a few days, but will soon resume his business "chair."

—The Burdett Organ Company, of Erie, Pa., is introducing its new style, "The Sackbut" organ. The cases look very elegant and the Burdett tone is too well known to require much mention in this instance. The company is very busy.

—George W. Norris, a piano manufacturer, of Boston, died a few days ago at his residence, Corey Hill, Brookline, after a brief illness, of Bright's disease. Mr. Norris was in the piano business in Boston for thirty years, and was fifty-six years old at the time of his death.

—Additional reports received by us in reference to the large trade of the Farrand & Votey organ confirm what we have said of the rapidly developing trade of this progressive firm. They are to-day absolutely hundreds of organs in arrears of shipment, and the orders they have now on hand, together with their regular trade, will keep them busy the balance of the year.

—To see Mr. Samuel Hamilton and his "staff" enjoying melon and buttermilk for lunch the day after the fire, one would suppose that the gentleman was in the habit of having a \$100,000 fire make it pleasant for him at least once a week. Mr. McCormey is in charge of the ruins and Mr. Cramp and the rest take care of the new place, where pianos and organs are ranged about and where business goes on much as it did in the old place. The first floor of the Hamilton building, to one with any music in his soul, is a most melancholy looking place. Forty fine pianos occupied the salesrooms when the fire broke out, and on top of some of the finest fell a skylight and tons of debris. It is surprising to note how well a first-class piano will stand a drenching—as far as its exterior is concerned. Many of the instruments in the Hamilton building were simply deluged, yet the gloss of the case is not tarnished and the woodwork shows no separation or swelling. It is inside the case, where the dry wood is unprotected with varnish, that a dousing of water works quick ruin and changes a beautiful bit of mechanism into a mass of swollen, sodden woodwork, all awry. The finer the piano and the dryer the wood, the greater this devastation. The scenes so familiar to piano repairers after the floods of 1884 were repeated in the Hamilton building. Meanwhile the work of preparing for a new structure on the site of the old goes rapidly on.—*East End Bulletin*.

—Edward Tubbs is a dealer in musical instruments at 374 Bowery. He says that on Thursday evening George Martin, of Brooklyn, offered to sell him two old violins for \$100, which Mr. Tubbs recognized as valuable instruments that he had repaired several years ago for Mr. Samuel Johnson, ex-secretary of the Philharmonic Society. Mr. Tubbs had Martin arrested, and Martin said that he had bought the violins at auction four or five years ago. Mr. Tubbs says that Mr. Johnson told him when the instruments were repaired last that they had been made by Dodd, of London, 100 years ago, and were valued at \$500. Mr. Johnson said that they had been in his possession for many years. Subsequently Mr. Johnson reported that the violins had been stolen from his apartments at Nassau and Beekman streets. At Jefferson Market Court, on Friday, Justice Duffy remanded the prisoner.

—On the 15th inst. Mr. Rainer, head of the Rainer Piano Manufacturing Company, died at Guelph, Canada, at a patriarchal age. Mr. Rainer was a native of Germany, and early in life selected Canada as the home of his adoption. He always claimed to have been the first piano manufacturer in the Dominion, and as early as 1858 took first prize at the Provincial Exhibition held in Toronto. A similar award was made in his favor at Toronto at several successive exhibitions down to 1882, when he carried off the silver medal, bronze medal and diploma. Deceased was interred at Guelph on Tuesday last.

—Sanders & Stayman's Richmond house controls the Ivers & Pond piano for that section of Virginia.

—William Steinway is one of the \$15,000 bondsmen for the new police inspector, Alexander S. Williams.

—Mr. Augustus Baus expects to make an Eastern trip soon. The orders for Baus pianos amounted to 24 in two days last week.

—Mr. Theodore Steinway passed through Leipsic on August 10 on his way to his home in Braunschweig from the Bavarian castles erected by the late King Ludwig.

—C. D. Pease has presented to the new Congregational Church, at Worthington, Mass., a \$1,200 pipe organ. Mr. Pease, who owns a magnificent estate in Worthington, is very much interested in the various institutions in that community and contributes liberally to their support.

—Mr. Felix Kraemer, who has just returned from an extensive Western business trip, has been in every large city of the Pacific Coast, in all the Territories, in the West and in the Northwest, and he has not passed one important business point in those sections since his departure from the East last spring. Mr. Kraemer is equipped with the very latest trade information gathered from the spot.

—Mr. Albert Behning, who has been on the road for Messrs. Behning & Son, has returned after an absence of five weeks. He visited Troy, Albany, Buffalo, Cleveland, Toledo, Detroit, Chicago, Milwaukee, Sioux City, Omaha, Kansas City, St. Louis, Louisville, Cincinnati, Columbus, Chillicothe, Pittsburgh and Philadelphia. Although the season was not propitious, Mr. Behning secured a large number of orders and had a most successful trip.

—From the *Auburn Dispatch* we reproduce the following item:

The patent tuning-pin fastening used in the Wegman & Henning piano is an invention which recommends itself to everyone. The tuning-pins are fitted into an oblong hole in the iron frame in such a manner that the greater the tension of the strings the tighter the pins are held, and when once the natural stretch of the wires is out a piano will keep in tune for an almost indefinite period. Tuning-pins are held entirely by the iron frame and are consequently not affected by dampness. The device is a simple one, but invaluable to an instrument.

—The death is announced of Mrs. Annie Elizabeth Dolge, wife of Hugo Dolge, the brother of Alfred Dolge. Mrs. Dolge, who was born in Leeds, England, August 27, 1862, and married to Mr. Hugo Dolge August 15, 1884, died at Dolgeville on August 15, 1887, exactly three years after her marriage. Only three weeks prior to her death the mother of Mrs. Dolge, who had come to this country from England to visit her daughter, died at Dolgeville. Mrs. Dolge died after giving birth to a healthy boy, who survives her.

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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to put up inferior and unreliable guitars.

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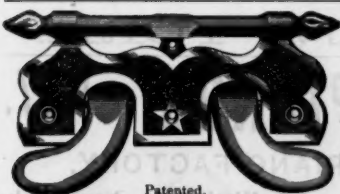
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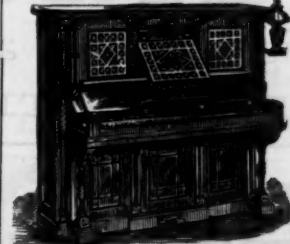
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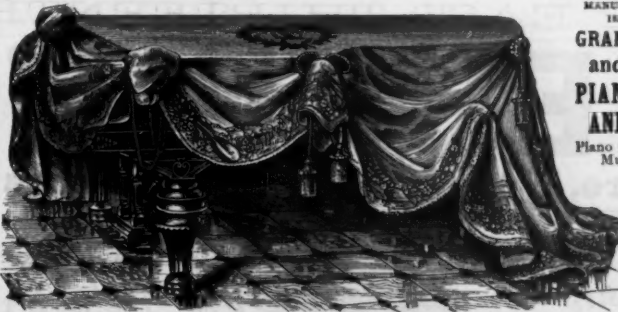
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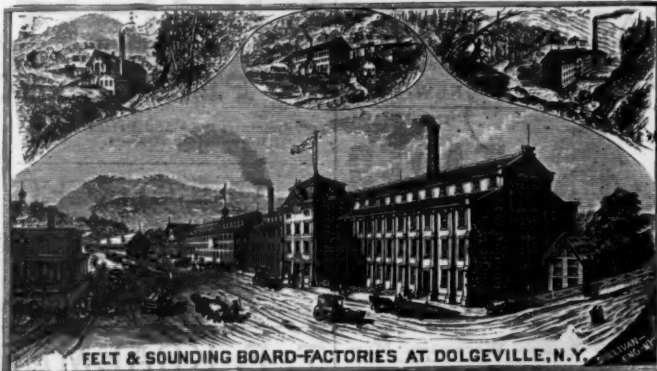


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